

# A Page of the Newest Fall Fashions, by Mme. Judice.

Chilton Broadcloth is the Very latest—Trimmings Are lavish—The Shirtwaist's Reign Continues—Hats Are More Beautiful and Picturesque than Ever Before—The Veil's Important Role This Winter—Band Trimmings of Every Description Largely Used—Novelties in Stocks and Neckties—Recent Fads of the Fashionables.

THE first ideas sent out for fall frocks prove conclusively that lavish trimming, bright colors, and a wide variety of materials will prevail. Skirts are fuller, sleeves larger, shoulders longer and more sloping and belts wider.

This may be stated positively of the fashions of the coming winter. Perhaps it would be well to say, first, that soft materials of almost all grades lend themselves admirably to the flowing lines of the new styles which particularly accounts for its great popularity. A stiff, heavy fabric is simply impossible to the present modes of fashion.

Despite the fact that newest materials are more attractive and the designs more varied and pleasing than ever before, the conservative woman will cling to the ever popular plain, smooth-faced cloths as it requires the exercise of judgment and good taste to secure satisfactory results in the fancy pattern materials.

A distinctly new weave of cloth is termed chilton broadcloth, and is wonderfully fine and lightweight and holds charming possibilities for dressy occasions.

Another new fabric closely resembles Bedford cord and will be employed almost entirely in street toilet.

Both velvet and velveteen will have a pronounced vogue this season in entire costumes as well as for separate waists and outer garments.

Chilton velvet is another of the latest novelties. Corduroy characterized by a heavy wide rib will be smart for general utility dresses and outdoor sports.

In gun-metal gray and a rich shade of golden brown, silk a tulle or dust color, are used in the most modish costumes.

There is a wide assortment offered in the English and Scotch tweeds. There are no more serviceable materials for "hack about" wear, and the only trimmings employed are roys of machine stitching.

Evening and dinner gowns will be fashioned from the curious old-time weaves of taffetas and brocades marked with Dolly Varden and Pompadour patterns in pretty colorings on both black and white ground.

Shot moires are also in evidence again. Louisiana and Cyprian silks will not easily lose prestige and will vie with Liberty and Beau de solo in popularity.

**Sleeves.** THE sleeve will sound the note of fashion this winter, for there never has been known such a season when sleeve modes showed more diversity and though certain general lines are imposed there is infinite variety of detail.

The old style sleeve with its immense pouf drooping above a narrow wrist-band has practically disappeared. The fulness has crept up the arm to the elbow and a decided swell or balloon effect at this point is imperative. In fact I'm told crinolines play no little part in this fall puffed idea.

Beyond these lines the construction is left to the fancy of the designer.

Frills of lingerie will play a most prominent part in sleeve decoration. They are quite the most original note in the season's cloth sleeve, and though they bid fair to be overdone, as is ever the case with a mode readily imitated, they are undeniably charming and give a most feminine and dainty touch to a dark cloth or velvet gown or coat.

They are made of finest lawn or Swiss tulle and are put in double, one falling well below the other and coming down at least to the wrist with a deeper drop to the outer seam.

Some of the frills are simply hem-stitched, but many are edged with narrow Valenciennes lace or with some instance, with lace nearly two inches wide.

Silk mousseline and chiffon are used in the same way, but are not so chic.

**Trimmings.** AN epidemic of trimming seems prevalent, for the tendency is certainly to overtrim, and I am inclined to think the present elaboration is a tradesman's revolution directed against the golden age of simplicity of a few years ago when a lace collar and exquisite handwork were the only necessities for dress trimmings. Neck fringes, lace, buttons, fur passementeries and hand embroidery run riot over everything.

The most wonderful example of this was recently displayed in an evening wrap of three-quarters length made of maize-colored satin. Its trimming included "truffled" flutings of salmon and yellow chiffon, coarse cream lace run in fringed wools and finished with narrow fringes and here and there motifs of burnt orange embroidery.

Bunches of brown fur tails were distributed at intervals over the entire garment, and large fancy buttons or clasps fastened the front.

Too much stress cannot be laid upon the importance of buttons as a decorative feature for the coming winter, and very small plain plates are the only trimming in some smart English tweed gowns. Art buttons might well be classed with jewelry, so beautiful and elaborate are the settings.

There is, too, a great liking for old and antique designs. The Louis coat of



silk velvet, worn on dressy occasions, call for the most gorgeous display of jeweled buttons. Velvet buttons, both large and small, are extensively employed, while those of cut steel, enamel, metal and pearl are used to advantage on the smartest gowns.

Band trimmings of every description are the order of the day, and luckily for the stout woman many of the new skirts show those trimmings applied in horizontal effects, with tucks and folds as a finish to the edge.

The possibilities of lace as a decoration are far too great to permit it to lose its hold in favor and each day brings forth novelties that are alluring in their beauty.

A decided novelty is the cloth lace, which is made from cut-out designs of the cloth or tiny pieces of cloth woven into lace patterns with silk or wool threads. All sorts of dangle or "do-dag" trimmings as well as fringes seem to be here to stay, but the great French modistes do not depend upon the ready-made stuffs for their effects. Cloth is cut in fanciful lengths of fringe and chiffon, lace, paillettes, &c., are used for pendants hung on silk cords and the greatest originality is sought.

Very beautiful ideas of fringe and dangle ornaments are shown by the French artists. The beadings have lace medallions and discs of gold or silver threads cleverly introduced, while long pieces of velvet alternate with arabesque devices in colored beads. The fringes vary in width from four to sixteen inches. Some strands of chenille are used in connection with silk or beads.

Piping is one of the old-time ideas revived, and although much of it is in self color, there is a growing tendency toward contrasting colors. They do not measure over one-sixteenth of an inch in width and are made of various materials.

Narrow velvet ribbon is obtaining new favor and many rows of the new bodices and skirts. Fur trimming, either plain or bands of fur applied in irregular outlines of silk, lace or braid are in the highest demand.

**Suits.** THERE is a rumor that severely tailored street frocks will force to the front once more, though the dressy creation which French dressmakers call a "tailor gown" will be needed for non-formal wear. With the severe tailor frock, if prophecy is fulfilled, will come a reaction against the plaited walking skirt and unlined long skirt.

The many-gored skirt, as many as seven, and rippling in exaggerated fashion around the feet will have precedence and will be lined and stiffened around the bottom.

Little is said of the coat to accompany this skirt except that it will be severe in lines and finish, have the conventional turn-over collar, plain sleeve and vary in length to suit the wearer.

**Skirts.** THE short skirt is more popular than ever, and indeed it is so generally adapted for morning street wear that a long enough to be held up is conspicuous.

One of the most important items in the success of this skirt as well as the long skirt is the petticoat worn beneath it. It must be made with sufficient flare and "bouffancy" to give the graceful fulness around the foot of the skirt to accord with the fashion's latest demands.

The flare at the hem continues to grow, and the skirt must stand out well about the feet, and to accomplish this effect a narrow feather bone is inserted in the flounce of the petticoat or drop skirt, giving a flat suggestion of the hoopskirt our grandmothers wore. The double or triple skirts gain in favor.

Soft clinging materials are made up in a new design of five-gored shaping that forms thirteen box plaits. Tucks on bayeders are especially adapted to the soft silks and woolsens and is the latest idea in full skirts. This mode is charming

for the slight, youthful figure. The skirts of the most "dress up" frocks are longer than ever, and, instead of the long pointed trail directly in the centre back, they fall loose and flowing on the sides and touch the ground in front.

There has been a tendency for some time to the round "umbrella" skirt, but time alone will tell whether it will be permanently adopted.

The latest craze is for the be-flowered, be-ribboned skirt. Apropos of skirts the leading modistes of the dressmaking world have shown a strong liking for tucks as the only trimming for full skirts of soft material. They are deep and usually four or five in number. The lowest is about six inches in depth and the others are graduated, the top being about three inches wide.

These skirts usually fall full from the waist band and all elaboration in trimming is reserved for the bodice. The hip yoke is by no means abandoned, and is shown in many new models.

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## The Dinner Gowns in To-Day's Pictures.

ALL hall the dinner gown! Nearly every woman has purchased her street costume for fall and early winter as well as the heavier outer wraps with which to defy its later severity.

The season of dinners is upon us. The society girl has culled her dressmaker's brain for new and startling effects in which to make her appearance at smart functions during Horse Show week, and the quieter home girl is already thinking of a new frock to gladden the eyes of relatives and friends at the great American festival of Thanksgiving.

Silk, velvet, chiffon, as well as the innumerable French novelty weaves that make their appearance every season are the chosen fabrics. The new chiffon velvets and velveteens are provided for those who like to produce an effect of quiet but expensive stateliness, while the girl who must always be fluffy and "reilly" fashions her dinner frock of the new "double" chiffons, a material which wears much better than the old single variety and has a lovelier sheen and lustre.

THE dinner gown of double chiffon, which is No. 1 of the illustrations on this page, is a warm shade of woodland brown, a very fashionable color for evening wear this season. It is made over a petit de cygne of the same shade. The round shirred yoke of the corsage has a pendant drapery of chiffon which just reaches to the deep circle of burnt orange velvet. This velvet also appears in ribbon loops and garlands on the corsage.

VERY smart is the reception gown which is shown in picture No. 2. It is made of satin-faced cloth of the same shade. The round shirred yoke of the corsage has a pendant drapery of chiffon which just reaches to the deep circle of burnt orange velvet. This velvet also appears in ribbon loops and garlands on the corsage.

becoming more beautiful and picturesque and to be in the highest fashion plumes must sweep ravishingly around the head and drop coquettishly over the hair.

The fashionable woman's wardrobe is incomplete without one or more plumbed creations and it is essential that she possess a rich black velvet or beaver hat in modified Gainsborough shape. The crown is higher in this new Gainsborough and slightly peaked, a departure from the summer mode. The brim is wide and rolling decidedly at the left side.

The Louis XVI. hat, either in tri-corner shape or bent low in front, with the brim upturned in the back and trimmed with drooping or upright ostrich plumes or a bow of black panne or velvet ribbons secured with a fancy buckle is one of the very newest modes. It is shown developed in velvet or long nap beaver, the last being an especially fitting accompaniment to the rough surfaced sabelines so popular this season.

The close fitting capote will be much worn with simple dresses, while the round English turban with medium high crown, both in soft felt and velvet, &c., and trimmed with a broad velvet bow and buckle or a flat rosette of velvet or satin through which is thrust a fancy pin or spotted breast or feather pompon, will be smart now with the tailor gown or long coat.

Entire hats of feathers will be popular, the very newest conceit being of ostrich feathers laid flat and worn with a bow, and

drapery of the goods trimmed with fringe passes over the shoulders and comes to a point in the back. The skirt has flat, stitched tucks which are left to flare below the knee, where seven appliqued bands of the shaggy white fringe give a smart finish.

SHADED velvet is the season's latest novelty, and the evening gown of the new fabric shown in illustration No. 3 is in several shades of ecru with a carded effect. The décolleté bodice is cut well off the shoulders, the low neck being outlined by a strap of shaded chiffon and a large chiffon rosette, while a slashed bolero effect is produced over a snugly boned bodice, the slashings being caught together with straps of Jacqueminot velvet fastened with rhinestone buttons. The skirt is plaited from waist to hem, with rows of shirring breaking the plaits.

THE fourth model pictured is in white dotted silk batiste, the dots embroidered in three shades of brown. The corsage shows the simple baby waist and the skirt is snugly fitted at the hips, a deep flounce set in with Mexican drawn work giving the needed flare at the feet. Velvet ribbon rosettes and garlands ornament the waist and the left side of the skirt. In the model they are of baby blue, but any becoming shade may be used.

VERY simple and chic is the fifth frock of aubergine velveteen with six coarse cluny lace dyed to match and taffeta ruchings a shade darker. There is a broad, cape-like yoke coming well down the arm, with appliqued ruchings in Van Dyke and medallion effects. The corsage blouses slightly over a narrow silk belt. The skirt is fitted over the hips with tucks and broad bands of the lace bordered with ruchings appear at intervals.

In vogue these veils will be brought into prominence, because they add a soft drapery to the face, imparting a captivating jauntiness to the wearer. They come in all colors and are worn to correspond to the color of the gown—black, white, pale blue, violet and brown. Chiffon is softest and prettiest, but for service the spool-silk tissue is best.

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THE latest crinkle is the garland veil introduced with a white or black ground with a dotted chenille border in lines evenly distanced in the form of scallops. The upper part is plain.

In the adjustment of this veil around the hat on a hoop, it is to fall in soft, graceful lines with the scallops evenly distributed on each side of the face. The ends are crossed in the back and brought forward in long, flowing streamers under the chin or tied in a bow under the left ear.

**Neckwear.** IT is the little accessories of dress that made the smartly-gowned woman look distinctly smarter. The dainty little trifles in the way of belts, bags, robes, chains and stocks are an absolute necessity.

A simple little frock may be worn with much dignity and style, provided that suitable accessories are added, while on the other hand a more pretentious gown will be totally lacking in style owing to the absence of the proper adjuncts to impart the crowning touch.

Concerning neckwear it is almost impossible to enumerate the various styles that are worn. All of them are especially attractive this season, from the plain tailor models to the smart little concoctions of chiffon, lace and gauze. Fancy runs riot with the demure straight outline, for the variety is not so much in the shape as in the finish. Of course one is guided in the wearing of these little arrangements according to the gown and occasion.

The popular silk stock for every day is made of black taffeta or peau de soie. It is so very plain in design that pretty turnovers are necessary to it. It is finished in French knots and small fancy buttons.

The new cello panna, which is velvet marked with a hot metal point, is the style of the popular poker work, is made up into graceful scarfs tied with jewel pins and the ends of the scarf fringed in chenille.

Something new and original is a stock of colored satin or velvet with six graduated fans of black busy lamb fur in front. On each tab are two embroidered buttons, or more correctly speaking, garnet buttons.

There also is the ermine cravat fastened with a scarf pin just as if it were silk. Sometimes the ends are plain and then again they are finished with black or white chenille fringe.

These cravats are also chic of mole skin.

Fur bulls make a pretty and novel finish for a cravat tied this way.

**Belts.** NOT till this year has the fur belt been considered an attractive novelty. This season it has the distinction of being considered the smart touch.

The very latest is a combination of fur and leather. Black Persian lamb is used for the centre and its border is of colored leather arranged in scallops. Two narrow leather straps and buckles fasten the front.

The fashionable belt no longer shows the extreme dip in front. It is the round French belt that we are coming back to.

The wide crush belt of soft leather in colors to correspond to the gown is quite the latest idea in belts. A large buckle of self-toned leather fastens it in front, the eyelets of brass or steel giving a novel touch.

Open-work belts of braided and woven galloons are finished severely at the front with harness buckles.

Leather fobs in shades of leather to harmonize with the gown and belt are extremely smart. Some are mounted in gun metal or brass.

Chateaine bags are also worn to match these belts and fobs.

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**Some New Ideas.** WORD comes from Paris that the smartest women are wearing large black picture hats with empire scarfs of black Chantilly lace.

A new and becoming walking jacket is called the "Czarina." It fits the figure closely, and the skirt below the waist line is almost equally tight fitting, and, except for costly buttons and more or less machine stitching on all the edges, it is devoid of trimming.

A very conspicuous but most effective evening gown is made entirely of jet fringe. The skirt has a foundation of black silk covered in six rows of deep fringe arranged to make a point. The bodice shows a deep belt of black satin, but aside from this is covered by the fringe.

Black gowns of all kinds will be popular for evening, as will also black and white combinations.

Dressmakers are making an effort to

All the New Materials Are Attractive, but Plain, Smooth-Faced Broadcloths Will Remain Popular—English and Scotch Tweeds in large Assortment—New Color Combinations, and Many Novel Ideas in Regard to Costumes and Their Accessories—Skirts Are Fuller, Sleeves larger and More Sloping and Belts Are Wider.

Introduce panels in skirts. Crepe de Chine in both black and colors to be modish must have a satin sheen.

The new English topcoats are most attractive. These coats are slightly fitted to the hips and fall midway between the hip and the knee. The seams are stitched and the side seams display a little fulness at the bottom, which is laid in an inverted plait.

**Novelties.** LACE collars in Cluny and Arabian patterns are made of wood fibre and are less expensive and equally pretty.

A new fad—chateaine or wrist bags of same material as the gown. Chilton veils in all colors showing self border worked up into Mexican hand-drawn medallions are quite new.

Jet ornaments are increasing in popularity. Gray-haired women and blondes do well to affect them.

One of the newest of the short coats closely resembles the Norfolk jacket and is plaited and belted at the waist.

Everything is long on the shoulder, and all designs are made toward that end.

Large clusters of Chinese primroses, especially the white, with their delicate green foliage, are charming on white benzer hats.

Black velvet street costumes are made rather fancifully but absolutely unrelieved by another color.

Advance displays of jeweled fur neck pieces, such as ermine, moleskin, &c., are for early fall wear.

A pretty new fan has sticks of sandalwood pliered and wrought in design that looks like ivory lace. Each stick is surmounted by a figure of a girl in a kimono cut out of satin and water-colored.

When the fan is opened it shows a row of these dainty silhouettes standing close together, and it is certainly odd and pretty.

There is no end to varieties in velvet. They are checked, figured, watered, checked and plain, and will be greatly used for entire gowns for separate waists, skirts, &c.

**As to Colors.** SOME of the new color combinations are:

Delicate blue with white lace. Gray with shades of sage green. Steel gray with cream lace.

Mixed gray with black or white. Mixed brown with golden brown. Gray with shades of burnt orange.

Light and dark shades of moss green. Plain plaid with black velvet or silk. Brown with shades of burnt orange.

Brown green with shades of dark green. Medallions. Two-toned blue and silver with plain blue.

Black with white lace and facings of tulle blue. Royal blue with black lace and steel. Delicate violet with white and deeper shades of violet.

Gray with cream lace showing pale pink or blue beneath. White cloth with antique lace and turquoise blue panne velvet.

White cloth with ecru lace and pipings of burnt orange. Pearl gray combined with dark gray. Moss green velvet with black lace velvet.

Black with steel gray panne velvet and cut steel buckles and buttons.

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